



NO. 79. "THERE'S THE SHEPHERD"

SALE OF
THE TRUESDELL PAINTINGS



“Mr. G. S. Truesdell's ‘Vaches au Bord de la Riviere,’ * * * is the American success of the year, for it has been awarded a second medal.”—
Paris Edition *New York Herald* of July 1, 1892.

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
THURSDAY EVENING, FEBRUARY 1, 1906
ON EXHIBITION JANUARY 29, 30 AND 31
AND FEBRUARY 1



CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*
2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*
3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*
4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*
5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*
6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*
7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots unclaimed within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*
8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

NOTE

The paintings offered at this sale comprise all the finished work, sketches and studies, left by the late Gaylord Sangston Truesdell. They are presented here precisely as they were found after his death.

THE TRUESDELL PAINTINGS

If you love the fields and woods with their tenantry of cattle and sheep, of peasant women and shepherds, there is rare pleasure in store in the Truesdell pictures. To those also who are interested in the development of American painting they afford valuable study. Layman and connoisseur alike are drawn to the work of a man so pure and sweet-hearted in his themes, so masterful in his art.

Gaylord Sangston Truesdell, the son of a pioneer settler in northern Illinois was born June 1, 1850, at Waukegan on the shores of Lake Michigan, not far from Chicago. He died in New York, June 14, 1899.

His early associations were those of the prairies and the great blue lake. It was only after years of waiting that the fondly cherished desire to study art dovetailed into the opportunity. In 1876, and for two years following, Truesdell pursued his studies at the Pennsylvania Academy of the Fine Arts in Philadelphia. After an interval of several years during which he painted near his Western home, slowly gathering means to go abroad, he took up his life in France.

Denying himself any abiding home, he lived among the peasants, going from place to place for twelve years, all the time painting with the firm and

confident stroke of the artist who has laid deep and wide the foundations of his skill. Now and then he exhibited at home, but at the Salon his work was well known. For a few years he studied with Aimé Nicolas Morot, the pupil and son-in-law of Meissonier, and later at Cernay-la-Ville he spent a summer as a pupil of Fernand Cormon. The impress of two such artists, both of whom had won the medal of honor at the Salon, Morot in 1880 and Cormon in 1887, was lasting and strong. Then followed a period of most persistent work, at the end of which came rewards. Against a background of disappointment successes gradually assembled in imposing relief. One was the outright purchase by Goupil of a sheep picture. In the Salon awards of 1888 Truesdell came within one vote of an honorable mention. In his modesty this was the highest mark he had dared to set for himself. He saw others in the race get this honor and some receive a third medal. "Perhaps next year," he would say, "I shall get my recompense," and bend to his work silently with a determination that could have but one result.

In 1889 he was awarded a Bronze Medal at the Exposition Universelle. The following Salon recognized this as equivalent to a third medal at the Salon. He wrote of this as a sore disappointment, for he now had no hope of winning either an honorable mention or a third medal, and he thought of coming home. In 1890 Albert Wolff, *Figaro's* critic, singled out Truesdell's sheep picture for the highest praise, saying of it, "Truesdell's 'Sheep at Pasture,' in a pleasing gray tone, is altogether one of the best animal pictures of the Salon." Brissot



NO. 78. A SAVOY PASTORAL

and Jacque were represented with important canvases, and the honor was most gratifying. In 1892 illness nearly prevented his sending to the Salon, but he managed to finish the splendid "Shepherd's Lunch," and accompanied it with the "Vaches au Bord de la Rivière," which he said was "simply a big cattle study." To the latter canvas the jury awarded a second medal. At last he was Hors Concours. It was the most distinct triumph for an American artist since Sargent in 1881 had been awarded a second medal for his portrait of Carolus Duran. The Paris edition of the New York *Herald* in its issue of July 1, 1892, said:

Four thousand persons, including President Carnot, paid a visit yesterday to the Champs-Élysées Salon. The President had come to look at the pictures, and he stopped in front of each one that had attracted his attention and commented freely upon it. His interest seemed to centre in the portraits and historical pieces, but now and then he stopped in front of a landscape, and I should judge that his taste goes out most to those painted in a rich dark key.

Of the American paintings which M. Carnot noticed particularly were Mr. Bridgman's "Crossing of the Red Sea"—he paused a while over it with evident appreciation—and Mr. G. S. Truesdell's "Vaches au Bord de la Rivière," which, by the way, is the American success of the year, for it has been awarded a second medal.

In the struggle for recognition—and it was a struggle that only the man of great genius and firm soul would dare make—one enduring trait shone clear and strong. He loved truth. Painting the sky, the fields, the woods, he



NO. 80. THE SHEPHERD'S LUNCH

realized that he must paint them as he saw them and not as he remembered them. He seldom made a sketch from which to make a picture. There were many studies often of the same subject, but he painted a thing over and over, each time on the scene, to master it and reach his best performance. The periods when he had a studio were few and brief. It was the rule of all he did to seek truth first. A superb draughtsman to begin with, there were gradually added to his mastery of form and color those delicate capabilities for discernment which introduced in his pictures the pure brilliancy of sunlight, the soft vibration of atmosphere and the subtle harmonies "that lie on the other side of silence." Loving truth, he held himself true. The morning scene was always painted in the morning light. Noonday and twilight, dawn and moonlight, were his welcome masters. Thus all his canvases are full of the sincere outdoors. You feel their light, you breathe their air. Their reality is palpable; their poetry follows you.

CATALOGUE

SALE THURSDAY EVENING, FEBRUARY 1ST, 1906

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8 O'CLOCK

- | | |
|--|---|
| 1 The Thatched Cottage.
52.50
<i>Height, 9 ins.; length, 11 ins.</i> | 5 Study of Cows.
65.00
<i>Height, 14 ins.; length, 16 ins.</i> |
| 2 The Barnyard.
27.00
<i>Height, 9 ins.; length, 10 ins.</i> | 6 The Inlet.
27.50
<i>Height, 12 ins.; length, 17 ins.</i> |
| 3 Marine Sketch.
27.00
<i>Height, 9 ins.; length, 14 ins.</i> | 7 Landscape Study.
65.00
<i>Height, 11 ins.; length, 18 ins.</i> |
| 4 The Light in the Window.
42.50
<i>Height, 12 ins.; length, 16 ins.</i> | 8 Moonlight Marine.
65.00
<i>Height, 10 ins.; length, 20 ins.</i> |

9 Study of Horses Ploughing.
200.^m Height, 13 ins.; length, 18 ins.

10 A Normandy Hayfield.
60.^m Height, 13 ins.; length, 18 ins.

11 The First Snow.
60.^m Height, 13 ins.; length, 18 ins.

12 The Blue-frocked Shepherd.
95.^m Height, 15 ins.; length, 19 ins.

13 Night.
100.^m Height, 14 ins.; length, 20 ins.

14 At the Pool.
75.^m Height, 13 ins.; length, 22 ins.

15 Stranded.
155.^m Height, 14 ins.; length, 21 ins.

16 Windmill in Holland.
160.^m Height, 15 ins.; length, 21 ins.

17 The Churchyard.
75.^m Height, 12 ins.; length, 22 ins.

18 Grazing by the Roadside.
90.^m Height, 17 ins.; length, 22 ins.

19 The Village Church.
110.^m Height, 18 ins.; length, 22 ins.

20 The Stack.
125.^m Height, 18 ins.; length, 23 ins.

21 The Path.
165.^m Height, 18 ins.; length, 24 ins.

22 The Garden.
50.^m Height, 18 ins.; length, 24 ins.



NO. 81. COWS BY THE BANK OF THE RIVER
Awarded a Second Medal, Salon of 1892

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|---|--|
| 23 In the Breeze.
125. ⁰⁰ Height, 18 ins.; length, 22 ins. | 30 In Sun and Shade.
130. ⁰⁰ Height, 18 ins.; length, 24 ins. |
| 24 In the Wheat.
150. ⁰⁰ Height, 19 ins.; length, 23 ins. | 31 Island Cattle.
200. ⁰⁰ Height, 18 ins.; length, 28 ins. |
| 25 Red Roofs.
75. ⁰⁰ Height, 18 ins.; length, 24 ins. | 32 The Hill in Winter.
190. ⁰⁰ Height, 17 ins.; length, 29 ins. |
| 26 Cattle Study (Holland).
140. ⁰⁰ Height, 19 ins.; length, 25 ins. | 33 The Shepherd Girl.
150. ⁰⁰ Height, 20 ins.; length, 27 ins. |
| 27 Return of the Flock.
90. ⁰⁰ Height, 18 ins.; length, 24 ins. | 34 Study of a Cow.
90. ⁰⁰ Height, 20 ins.; length, 28 ins. |
| 28 Going to the Spring.
100. ⁰⁰ Height, 20 ins.; length, 24 ins. | 35 Harvest Field at Sunset.
190. ⁰⁰ Height, 20 ins.; length, 29 ins. |
| 29 Cattle by the Sea.
200. ⁰⁰ Height, 17 ins.; length, 25 ins. | 36 The Village in Winter.
200. ⁰⁰ Height, 20 ins.; length, 29 ins. |

37 Shepherd and Flock.

120.00

Height, 19 ins.; length, 30 ins.

38 The Lame Rabbit.

65.00

Height, 21 ins.; length, 28 ins.

39 The Fisherman's Daughter.

85.00

Height, 23 ins.; length, 28 ins.

40 Shepherd and Flock.

95.00

Height, 20 ins.; length, 30 ins.

41 The Flock at Daybreak.

70.00

Height, 21 ins.; length, 28 ins.

42 Resting.

140.00

Height, 21 ins.; length, 29 ins.

43 Lengthening Shadows.

165.00

Height, 21 ins.; length, 31 ins.

44 Going to Church.

125.00

Height, 22 ins.; length, 32 ins.

45 The Ox Team.

160.00

Height, 21 ins.; length, 32 ins.

46 The Hayfield at Noon.

230.00

Height, 25 ins.; length, 32 ins.

47 The Headland.

200.00

Height, 24 ins.; length, 36 ins.

48 Resting in the Shade.

150.00

Height, 24 ins.; length, 34 ins.

49 Lunch Time.

145.00

Height, 25 ins.; length, 35 ins.

50 After Shearing Time.

160.00

Height, 25 ins.; length, 36 ins.

51 The Promontory.

280.~

Height, 26 ins.; length, 37 ins.

52 The Plough Team.

410.~

Height, 26 ins.; length, 45 ins.

53 Gladioli.

200.~

Height, 28 ins.; length, 39 ins.

54 Going to Work.

155.~

Height, 29 ins.; length, 38 ins.

55 The Little Shepherdess.

225.~

Height, 29 ins.; length, 39 ins.

56 In the Orchard.

200.~

Height, 29 ins.; length, 39 ins.

57 Moonrise at Sunset.

250.~

Height, 29 ins.; length, 39 ins.

58 Girl with Goat.

110.~

Height, 30 ins.; length, 39 ins.

59 By the Sea.

120.~

Height, 31 ins.; length, 38 ins.

60 A Quiet Day by the Sea.

400.~

Height, 31 ins.; length, 39 ins.

61 In the Gorge.

260.~

Height, 26 ins.; length, 44 ins.

62 The Wayside Shrine.

160.~

Height, 28 ins.; length, 41 ins.

63 The Coast of Belle Ile.

270.~

Height, 26 ins.; length, 46 ins.

64 Riding to the House.

150.~

Height, 31 ins.; length, 38 ins.

64A On the Beach

220.~

65 Cattle Grazing.

190.00 Height, 32 ins.; length, 41 ins.

66 Calves at Rest.

425.00 Height, 31 ins.; length, 46 ins.

67 Through the Autumn Wood.

1000.00 Height, 39 ins.; length, 44 ins.

68 The Seaside Pasture.

280.00 Height, 35 ins.; length, 49 ins.

69 Milking at Sunrise.

200.00 Height, 35 ins.; length, 51 ins.

70 After the Rain.

260.00 Height, 36 ins.; length, 50 ins.

71 Coming from the Dunes.

370.00 Height, 37 ins.; length, 56 ins.
Exhibited at the Antwerp Exposition,
1894.

72 Wandering Homeward.

675.00 Height, 46 ins.; length, 64 ins.

73 Dawn.

420.00 Height, 51 ins.; length, 76 ins.

74 Tying out the Cows.

360.00 Height, 46 ins.; length, 70 ins.

75 The Path Through the Gorse.

570.00 Height, 46 ins.; length, 70 ins.

76 The Flock at Mid-day.

500.00 Height, 52 ins.; length, 86 ins.

77 Changing Pastures.

900.00 Height, 52 ins.; length, 77 ins.
Exhibited at the Salon, 1897; in the
Royal Academy, London, 1898.

78 A Savoy Pastoral.

476-00

Height, 65 ins.; length, 89 ins.

80 The Shepherd's Lunch.

500-00

Height, 71 ins.; length, 94 ins.

Exhibited at the Salon, 1892.

79 "There's the shepherd."

673-00

Height, 51 ins.; length, 75 ins.

Exhibited at the Salon, 1893.

81 Cows by the Bank of the River.

990-00

Height, 46 ins.; length, 70 ins.

*Awarded a medal of the second class,
Salon 1892.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.